

VIII

A Monsieur DIMITRI KLIMOFF

False-Grâce

pour

PIANO par

GÉNARI KARGANOFF.

Op. 16.

Pr. $\frac{M. 1.50}{R. - 85}$

*Propriété de l'Editeur pour tous Pays.
Enregistré aux Archives de l'Union.*

Grande Méd. d'or

Hambourg, D. Rahter.
Gr. Reichenstr. 49.



St-Petersbourg, A. Buttner.
Perspective de Nevsky 22

*Commissionnaire et Fournisseur de la Société musicale Imp. russe, du Conservatoire
et de la Société Philharmonique de St-Petersbourg.*

Leipzig, Fr. Kistner

2825.

Valse-Caprice.

G. Karganoff, Op. 16.

A capriccio.

PIANO.

p *p vivo* *rit.* *mf*

p *p vivo* *rit.* *p* *pp rapidamente*

8

8

p poco a poco rallent. *pp* *pp*

Tempo di Valse.

The musical score is written for piano and features seven systems of two staves each (treble and bass). The key signature is one sharp (F#), and the time signature is 3/4. The dynamics and markings are as follows:

- System 1: *mf* (piano), *p* (piano).
- System 2: *più p* (piano), *f* (forte).
- System 3: *cresc.* (crescendo), *f* (forte), *p scherzando* (piano, scherzando), *p* (piano).
- System 4: *mf* (piano).
- System 5: *p* (piano), *cresc.* (crescendo).
- System 6: *con brio.* (con brio), *ff* (fortissimo), *ff* (fortissimo), *mp* (mezzo-piano).
- System 7: *p* (piano), *p* (piano), *p* (piano).

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 2/4. The piece features various musical notations, including slurs, ties, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The tempo and mood are indicated by the marking *Pscherzando* (Pizzicato scherzando). The piece is marked with *cresc.* (crescendo) and *con brio* (with spirit). The notation includes various musical symbols, such as notes, rests, and accidentals, and is organized into seven systems of staves.

1.

cresc.

2.

mf

f

Pscherzando

mf

cresc.

f

con brio

f

sempre

ff

p

cresc.

f

p

This page of musical notation consists of seven systems of staves, each containing a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Performance instructions are written in italics above or below the staves.

System 1: Treble staff begins with a forte (*f*) dynamic. Bass staff has an 8-measure rest.

System 2: Treble staff continues with melodic lines. Bass staff has a piano (*p*) dynamic marking.

System 3: Treble staff has a *cresc.* (crescendo) marking. Bass staff has a forte (*f*) dynamic. The system concludes with the instruction *cantabile* and *mp con grazia* (mezzo-piano with grace).

System 4: Treble staff features a triplet of eighth notes. Bass staff has a mezzo-forte (*mf*) dynamic and a *dimin.* (diminuendo) marking.

System 5: Treble staff has a piano (*p*) dynamic marking. Bass staff continues with the melodic line.

System 6: Treble staff has a forte (*f*) dynamic. Bass staff has a fortissimo (*ff*) dynamic with the instruction *con fuoco* (with fire).

System 7: Treble staff has a fortissimo (*ff*) dynamic. Bass staff has a piano (*p*) dynamic marking.

At the bottom of the page, the number 2825 is printed.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The bass line begins with a forte (*ff*) dynamic and includes an octavo (*8*) marking. The treble line features complex chordal textures and melodic fragments.



Second system of musical notation. The bass line starts with a piano (*p*) dynamic and includes an octavo (*8*) marking. The treble line is marked *dolce* (sweet) and includes a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic in the treble.



Third system of musical notation. The bass line begins with a piano (*p*) dynamic. The treble line continues with complex textures and melodic lines.



Fourth system of musical notation. The bass line includes a piano (*p*) dynamic. The treble line features a triplet of eighth notes and a forte (*f*) dynamic.



Fifth system of musical notation. The bass line starts with a forte (*f*) dynamic and includes an octavo (*8*) marking. The treble line features complex textures and a fortissimo (*ff*) dynamic.



Sixth system of musical notation. The bass line begins with a piano (*p*) dynamic. The treble line continues with complex textures and melodic lines.



Seventh system of musical notation. The bass line includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The treble line features a forte (*f*) dynamic and an octavo (*8*) marking.

2

The musical score consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics: *f* (first measure), *ff* (fifth measure). An 8-measure phrase is indicated by a bracket.
- System 2:** Treble clef continues the melodic line. Bass clef has a more active accompaniment. Dynamics: *p* (second measure), *f* (fourth measure).
- System 3:** Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Dynamics: *f* (first measure), *p* (fifth measure). An 8-measure phrase is indicated by a bracket.
- System 4:** Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Dynamics: *p vivo* (first measure), *p* (third measure), *p vivo* (fifth measure), *rit.* (sixth measure).
- System 5:** Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Dynamics: *p* (first measure), *pp rapidamente* (second measure).
- System 6:** Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Dynamics: *poco a. poco rallent.* (fourth measure), *pp* (sixth measure).
- System 7:** Treble clef has a melodic line. Bass clef has a rhythmic accompaniment. Dynamics: *f* (first measure), *p* (third measure). The tempo marking **Tempo I.** is placed above the first measure.

This page of musical notation consists of seven systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). The tempo/mood marking *Con brio.* appears in the fifth system. The articulation marking *scherzando* appears in the second system. The notation is complex, with many slurs and beams indicating rapid passages and intricate harmonic structures.

f *p*

cresc. *f* *p scherzando*

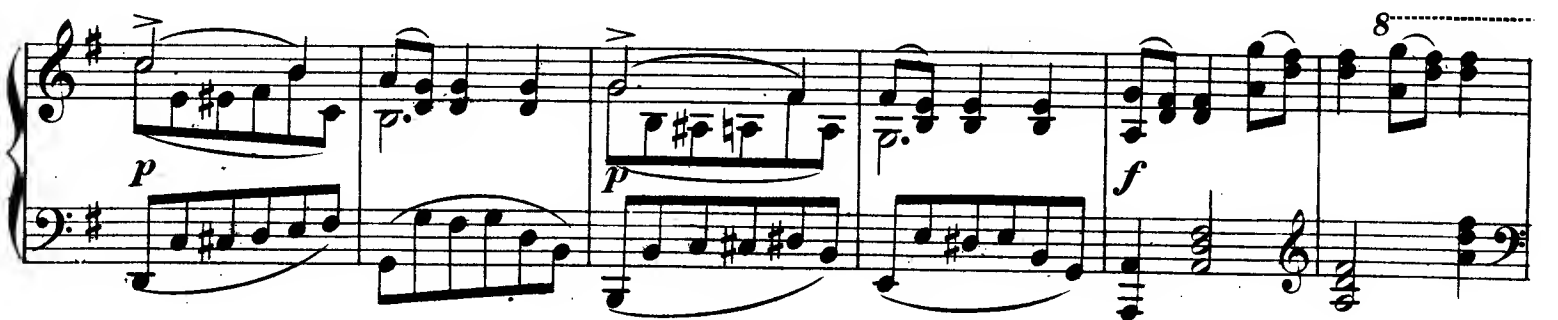
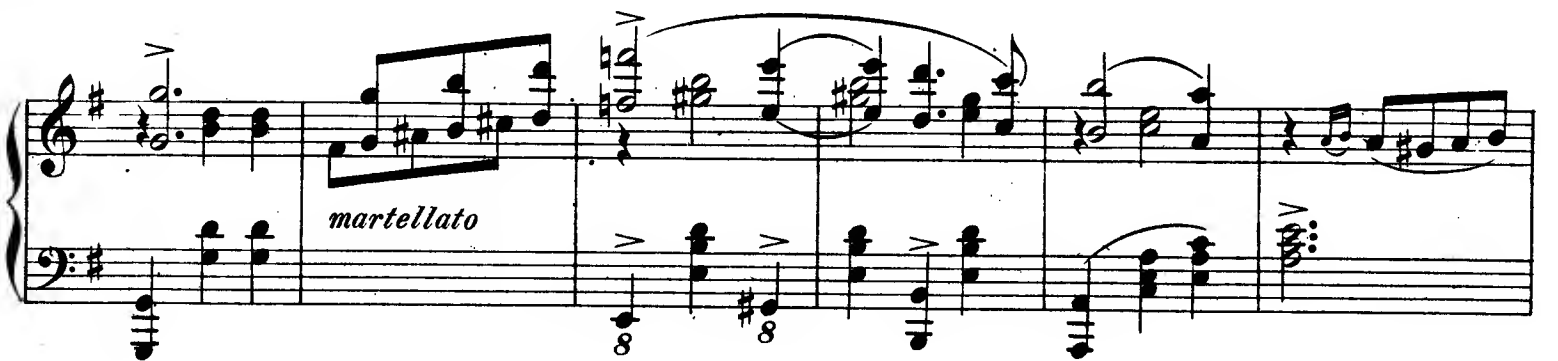
f

p *cresc.*

Con brio. *f* *ff* *p*

p *f*

p *cresc.* *f*



First system of musical notation, featuring a treble and bass staff. The music is in G major (one sharp). It begins with a piano introduction marked with an '8' and a dotted line. The main melody in the treble staff is marked *ff* (fortissimo) and *f* (forte). The bass staff provides harmonic support with chords and single notes.

Second system of musical notation. The treble staff continues the melody, marked *ff* *crescendo molto* (fortissimo, very much crescendo). The bass staff features a *fff* *string.* (fortissimissimo, strings) section, indicating a powerful accompaniment.

Third system of musical notation. The tempo changes to *Più mosso.* (More movement). The treble staff continues the melody. The bass staff is marked *briosò marcato il Basso* (briskly marked the Bass), indicating a more active and forceful bass line.

Fourth system of musical notation. The treble staff continues the melody. The bass staff is marked *ff* (fortissimo) and *presto con fuoco sempre* (quickly with fire always), indicating a fast and fiery accompaniment.

Fifth system of musical notation. The treble staff continues the melody. The bass staff is marked *ff* (fortissimo) and *fff* (fortissimissimo), indicating a powerful and intense accompaniment.

Compositionen zu zwei für Pianoforte Händen



Verlag von
 **D. Rahter,**
Leipzig.

l = leicht, *m* = mittelschwer, *s* = schwer, *ss* = sehr schwer.

Anton Arensky.	
Op. 1. 6 Clavierstücke in Kanonform	2,—
<i>m</i> 1. Fremdes Leid. — 2. Widerspruch. — 3. Marsch. — 4. Sorglosigkeit. — 5. Geständnis. — 6. Sehnsucht.	
Op. 42. 8 Morceaux. Complet	2,—
<i>ss</i> No. 1. Prélude	1,—
<i>s</i> No. 2. Romance	1,—
<i>ss</i> No. 3. Etude	1,20
Mill Balakirew.	
<i>ss</i> Islamey. Fantaisie orientale	3,—
Ferruccio B. Busoni.	
Op. 30a. 2 Clavierstücke.	
<i>ss</i> No. 1. Contrapunktisches Tanzstück	1,—
<i>s</i> No. 2. Kleine Balletscene III	1,—
<i>ss</i> 2 Cadenzen zu L. van Beethoven's Clavier-Concert No. 4. (<i>Gdur</i>)	1,20
<i>ss</i> Präludium und Fuge (<i>Es dur</i>) für Orgel von Joh. Seb. Bach. Zum Concertgebrauch für Pianoforte frei bearbeitet	3,—
César Cui.	
3 Morceaux. Complet	2,30
<i>s</i> No. 1. Nocturne	1,—
<i>s</i> No. 2. Scherzino	1,—
<i>s</i> No. 3. Polka	1,—
Alexander von Fielitz.	
Op. 5. 8 Clavierstücke.	
<i>s</i> No. 1. Nocturne	—,80
<i>m</i> No. 2. Walzer-Serenade	1,30
<i>m</i> No. 3. Spanischer Tanz	1,20
Alfred Grünfeld.	
<i>s</i> Op. 31. Menuetto	2,—
<i>ss</i> Op. 35. Humoreske No. 2 (<i>Asdur</i>)	2,50
<i>s</i> Op. 36. Mazurka No. 6 (<i>Cismoll</i>)	2,—
<i>s</i> Op. 37. Spanisches Ständchen	2,—
<i>ss</i> Op. 38. Barcarole No. 3 (<i>Fmoll</i>)	2,50
<i>ss</i> Op. 39. Improptu No. 2 (<i>Hdur</i>)	2,—
<i>ss</i> Op. 40. Etude (<i>As</i>)	2,50
Finl Henriques.	
Bilderbuch. 20 Bilder aus dem Kinderleben, für Alt und Jung am Clavier erzählt.	
<i>l-m</i> Heft I. Complet	2,—
No. 1. A B C.	
No. 2. Der Puppe Wiegenlied.	
No. 3. Blindenkuh.	
No. 4. Abendgebet.	
No. 5. Tanz der Puppen.	
No. 6. Der kleine Soldat.	
<i>l-m</i> Heft II. Complet	2,—
No. 7. Auf Mütterleins Schooss.	
No. 8. Freiquartier.	
No. 9. Ballspiel.	
No. 10. „Das ist ganz gewiss wahr!“	
No. 11. Das weinende Kind.	
<i>l-m</i> Heft III. Complet	2,—
No. 12. Es kommt Besuch!	
No. 13. Mit Peitsche u. Zügel.	
No. 14. Die Schule ist aus!	
No. 15. Der Brummkreis.	
No. 16. Heimweh.	
<i>l-m</i> Heft IV. Complet	2,—
No. 17. Der kleine Jockey.	
No. 18. Tanz der Heinzelmannchen.	
No. 19. Dornröschen.	
No. 20. „Hasche, hasche!“	
Adolf Henselt.	
<i>m</i> Abschiedsklage. Melodie	1,—
<i>m</i> Mon Chant du Cygne. Sérénade	1,20
<i>l</i> Sehnsucht. Melodie	1,—
<i>l</i> Romance russe de S. Tanéeff	—,60
<i>l</i> Valse de Joh. Strauss, interpretée	—,80

Florian Hermann.	
<i>m</i> Hommage-Valse	1,80
<i>m</i> Réverie russe	1,—
Génari Karganoff.	
Op. 3. 3 Morceaux. Complet	2,—
<i>s</i> No. 1. Scherzo	1,—
<i>s</i> No. 2. Nocturne	—,80
<i>m</i> No. 3. Mazurka	—,80
<i>m</i> Op. 6. Arabesques. 12 petites Pièces. Cahier I, II	2,—
Op. 8. 3 Morceaux. Complet	2,50
<i>m</i> No. 1. Romance sans paroles	—,80
<i>s</i> No. 2. 2 ^{me} Mazurka	1,—
<i>m</i> No. 3. Etude	1,—
Op. 10. Miniatures. 7 Pièces. Complet	3,—
<i>m</i> No. 1. Souvenir	—,60
<i>m</i> No. 2. Petite Valse	—,60
<i>m</i> No. 3. Reproche (Romance)	—,60
<i>m</i> No. 4. Intermezzo	—,80
<i>m</i> No. 5. Scherzino	—,80
<i>s</i> No. 6. Improptu	—,80
<i>s</i> No. 7. Humoresque	—,80
<i>s</i> Op. 11. Gavotte (en UT min.)	1,20
<i>ss</i> Op. 12. Valse-Improptu	1,50
<i>ss</i> Op. 16. Valse-Caprice	1,50
Op. 20. Album lyrique. 12 Pièces. Cahier I, II. Complet	3,—
<i>m</i> No. 1. Adieu. Mélodie	—,80
<i>m</i> No. 2. Pensée fugitive	—,80
<i>s</i> No. 3. Valse	1,20
<i>l</i> No. 4. Sérénade	—,60
<i>l</i> No. 5. Menuetto all' antico	—,60
<i>m</i> No. 6. Dans la gondole. Barcarolle	1,—
<i>m</i> No. 7. Réverie du soir	—,80
<i>s</i> No. 8. Scherzino	1,—
<i>l</i> No. 9. Romance	—,80
<i>s</i> No. 10. Capriccietto	—,80
<i>m</i> No. 11. Berceuse	—,60
<i>s</i> No. 12. Mazurka	1,—
Op. 21. Für die Jugend. 10 leichte Clavierstücke. Heft I, II	3,—
<i>l</i> No. 1. Märchen	—,80
<i>l</i> No. 2. Ungarisch	—,80
<i>l</i> No. 3. Elfentanz	1,—
<i>l</i> No. 4. Tarantelle (<i>A moll</i>)	1,—
<i>l</i> No. 5. Ländler (<i>Gdur</i>)	—,80
<i>l</i> No. 6. Scherzino (<i>Adur</i>)	—,80
<i>l</i> No. 7. Polka (<i>Es dur</i>)	—,80
<i>l</i> No. 8. Walzer (<i>Adur</i>)	—,80
<i>l</i> No. 9. Mazurka (<i>Adur</i>)	—,80
<i>l</i> No. 10. Menuett (<i>G moll</i>)	1,—
Op. 22. Aquarelles. 5 Pièces. Complet	3,—
<i>m</i> No. 1. Au crépuscule	—,80
<i>m</i> No. 2. Valsette	—,80
<i>m</i> No. 3. Berceuse	—,80
<i>m</i> No. 4. Improptu	—,80
<i>l</i> No. 5. Chant d'une mendiante	—,80
<i>l</i> Op. 25. Jugend-Album. 8 leichte Clavierstücke	2,50
<i>l</i> Op. 26. Ein Traum. Phantasiestück	—,60
<i>m</i> Op. 27. Près d'un ruisseau	1,80
Arnold Krug.	
Op. 107. Für die junge Welt. 8 leichte Clavierstücke. Compl.	3,—
<i>l</i> No. 1. Bitte	—,50
<i>l</i> No. 2. Walzer	—,60
<i>l</i> No. 3. Grossvaters Geburtstag	—,60
<i>l</i> No. 4. Ballspiel	—,60
<i>l</i> No. 5. Romanze	—,60
<i>l</i> No. 6. Marsch	—,80
<i>l</i> No. 7. Die heiligen Drei Könige	—,60
<i>l</i> No. 8. Hinaus in's Freie	—,80
Franz Liszt.	
<i>ss</i> Polonaise aus „Eugen Onegin“, Oper von P. Tschaikowsky	3,—
<i>ss</i> Tarantellad'A. Dargomischsky	3,—
<i>ss</i> Cadence pour la Rhapsodie hongroise No. II par G. Kross	1,—

Th. Leschetizky.	
<i>ss</i> Op. 35. No. 2. Souvenir d'Ischl. Valse	1,50
Op. 36. 4 Morceaux. Complet	4,—
<i>s</i> No. 1. Aria	1,20
<i>s</i> No. 2. Gigue. Canon à deux voix	1,20
<i>s</i> No. 3. Humoresque	1,20
<i>s</i> No. 4. La Source. Etude	1,80
<i>ss</i> Op. 37. Valse-Caprice	2,50
<i>ss</i> Op. 38. No. 1. Menuetto capriccioso	2,50
<i>ss</i> No. 2. Mazurka-Improptu	2,50
Alessandro Longo.	
Op. 13. Suite di stile antico. Completo	3,—
<i>s</i> No. 1. Aria con variazioni	2,—
<i>m</i> No. 2. Sarabanda	1,—
<i>s</i> No. 3. Capriccio	1,—
Op. 17. 4 Morceaux. Complet	2,50
<i>m</i> No. 1. Romance	1,—
<i>m</i> No. 2. Barcarolle	—,80
<i>m</i> No. 3. Minuetto	—,80
<i>m</i> No. 4. Valse	1,—
<i>s</i> Op. 32. Sonata (<i>Do minore</i>)	4,—
Giuseppe Martucci.	
Op. 73. 2 Pièces.	
<i>m</i> No. 1. Serenata	1,20
<i>m</i> No. 2. Gavotta	1,20
Op. 74. Tréfle à quatre Feuilles. Petites Pièces. Complet	2,—
<i>m</i> No. 1. Prélude	—,80
<i>m</i> No. 2. Mouvement de Valse	1,—
<i>m</i> No. 3. Mouvement de Mazurka	—,60
<i>m</i> No. 4. Mouvement de Polka	—,80
Eduard Nápravník.	
Op. 61. 6 Morceaux	
<i>ss</i> No. 1. Barcarolle	1,20
<i>ss</i> No. 2. A la russe	1,80
<i>s</i> No. 3. Elégie	1,20
<i>s</i> No. 4. Mazurka	1,50
<i>s</i> No. 5. Valse	1,50
<i>s</i> No. 6. Etude	1,50
Karl Nawratl.	
Op. 12. 4 Charakterstücke.	
<i>s</i> No. 1. Präludium	1,50
<i>m</i> No. 2. Sarabande	—,80
<i>m</i> No. 3. Gigue	1,—
<i>s</i> No. 4. Passacaglia	1,—
Horace Wadham Nicholl.	
Op. 22. 3 Stücke. Complet	1,50
<i>m</i> No. 1. Melodie	—,60
<i>l</i> No. 2. Nocturne	—,60
<i>m</i> No. 3. Ballabile	—,60
August Nölek.	
Op. 38. 6 Clavierstücke. Compl.	3,—
<i>m</i> No. 1. Lied ohne Worte	—,80
<i>m</i> No. 2. Walzer	1,—
<i>m</i> No. 3. Barcarole	1,—
<i>m</i> No. 4. Gavotte	1,—
<i>m</i> No. 5. Serenade	—,80
<i>m</i> No. 6. Mazurka	1,20
<i>m</i> Op. 49. Gavotte (No. 3, <i>D dur</i>)	1,20
Op. 50. 8 leichte Tonstücke für die Jugend. Complet	3,—
<i>l</i> No. 1. Im Kahn	—,60
<i>l</i> No. 2. Capriccietto	—,60
<i>l</i> No. 3. Walzer	—,80
<i>l</i> No. 4. Studie	—,80
<i>l</i> No. 5. Frohsinn	—,60
<i>l</i> No. 6. Lied	—,60
<i>l</i> No. 7. Mazurka	—,60
<i>l</i> No. 8. Reigen	—,60
Emil Paul.	
Op. 12. 2 Clavierstücke.	
<i>m</i> No. 1. Es war einmal	1,20
<i>m</i> No. 2. Bei froher Laune	1,20

Domenico Scarlatti.	
24 Stücke für Pianoforte, revidirt, mit Fingersatz versehen und in Form von Suiten geordnet von Alessandro Longo. Complet	3,—
In 8 Suiten . . . je 1,— und	1,50
Leander Schlegel.	
Op. 10. 3 Clavierstücke. Complet	2,50
<i>s</i> No. 1. Nachruf	1,20
<i>m</i> No. 2. Gretchen vor der Mater dolorosa	—,80
<i>s</i> No. 3. Phantasie-Walzer	1,20
<i>ss</i> Op. 11. Zweite Ballade für Pianoforte	2,50
Bernhard Scholz.	
<i>m</i> Op. 50. Ländler	1,50
Op. 52. Skizzen. Heft I. Compl.	2,50
<i>s</i> No. 1. Frühlingsglocken	—,80
<i>s</i> No. 2. Entschluss	1,—
<i>m</i> No. 3. Barcarole	—,50
<i>s</i> No. 4. Die Schmiede	—,80
Heft II. Complet	2,50
<i>m</i> No. 5. Scherzo	—,80
<i>m</i> No. 6. Margareth	—,80
<i>m</i> No. 7. Elegie	—,80
<i>m</i> No. 8. Nachklang	—,50
Eduard Schütt.	
<i>m</i> Op. 35. Präludien. Complet	3,—
Dieselben einzeln <i>m</i> —,60 bis	1,—
Op. 36. Poésies d'automne. 5 Morceaux. Complet	4,—
<i>m</i> No. 1. Vision d'automne	—,60
<i>s</i> No. 2. Au village	1,20
<i>m</i> No. 3. Cantique d'amour	1,—
<i>s</i> No. 4. Valse champêtre	1,50
<i>m</i> No. 5. Epilogue	—,60
Alfred Toft.	
<i>m</i> Op. 25. 3 Phantasiestücke	1,80
Op. 27. Kinderstücke	1,50
<i>l</i> No. 1. Der kleine Reitersmann.	
<i>l</i> No. 2. Grossmutter erzählt.	
<i>l</i> No. 3. Molly soll tanzen.	
<i>l</i> No. 4. Molly tod!	
<i>l</i> No. 5. Molly's Begräbniss.	
<i>l</i> No. 6. Trost.	
<i>l</i> No. 7. Wieder vergnügt.	
Op. 29. Einsame Stunden. Cpt.	2,—
No. 1. Erinnerung	1,—
No. 2. Träumerei	1,—
No. 3. Nachhall aus Norwegen	1,—
Nikolai v. Wilm.	
Op. 13. 2 Valses de Salon.	
<i>m</i> No. 1. Valse gracieuse	1,—
<i>m</i> No. 2. Valse brillante	1,50
<i>l</i> Op. 14. No. 2. Canzonetta	—,50
<i>l</i> No. 6. Alla marcia	1,—
<i>m</i> Op. 16. Herbstfrüchte. 10 Charakterstücke. 2 Hefte . . . je	1,80
Felix Woyses.	
Op. 44. Improvisationen. Heft I, II. Complet . . . je	2,—
<i>m</i> No. 1. In ein Album	1,—
<i>m</i> No. 2. Erinnerung	1,—
<i>s</i> No. 3. Nächtlicher Ritt	1,20
<i>m</i> No. 4. Frühlingsgesang	—,60
<i>s</i> No. 5. Notturmo	1,—
<i>m</i> No. 6. Canzonetta	—,60
<i>m</i> No. 7. Traumgesicht	1,—
<i>m</i> No. 8. Epilog	1,—
Paul Zilleher.	
<i>l</i> Op. 23. Spinnlied	1,20
Op. 25. Miniaturen. 6 Clavierstücke. Complet	2,—
<i>m</i> No. 1. Serenade	—,60
<i>m</i> No. 2. Scherzetto	—,60
<i>m</i> No. 3. Melodie	—,60
<i>m</i> No. 4. Intermezzo	—,60
<i>m</i> No. 5. Barcarole	—,60
<i>m</i> No. 6. Humoreske	—,60

 **Kostenlos.** Neues illustriertes Pianofortemusik-Verzeichniss mit Schwierigkeitsgraden. **Kostenlos.** 